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L'INGÉNUÉ BY RENOIR  
LENT BY CHARLES B. HARDING

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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## PAINTINGS BY RENOIR

Renoir's death occurred in 1919 just before the Metropolitan Museum's exhibition of French Modern Art. The two canvases by Renoir shown there and the twelve shown two years later in the exhibition of Impressionist and Post-Impressionist Paintings still glow in the memory when many others have faded out. This year the Museum has prepared a comprehensive exhibition which

covers forty-five years of his work. The exhibition opens to the public on May 19 in Gallery D 6 and continues through September 12, a period of almost four months.<sup>1</sup>

It is particularly fitting that a museum should honor Renoir in this way, since he vindicates the existence of museums by his belief in their usefulness. When tired of talk of theories and isms, he would say that nowhere else could an artist learn. He himself haunted the Louvre in his student days, and at all possible opportunities in later life he visited galleries—in Holland, Italy, Spain, and Germany. The treasures of memory thus accumulated were transmuted by his genius into a vivid, glowing art which is essentially his own and gloriously French.

The Museum is greatly indebted to the thirty-eight collectors and five museums whose generous loans have made this special exhibition possible. The lenders' names follow: Lucien Abrams, The Art Institute of Chicago, Dr. and Mrs. Harry Bakwin, D. W. T. Cargill, Mrs. Huguette M. Clark, Stephen C. Clark, Ralph M. Coe, Mr. and Mrs. William W. Crocker, Mrs. Charles Suydam Cutting, Mrs. Murray Danforth, Mrs. Abram Eisenberg, Marshall Field, the Fogg Art Museum, Walther Halvorsen, Charles B. Harding, Miss Helen Hayes, Mr. and Mrs. Hunt Henderson, Mme Édouard L. Jonas, Mrs. Ralph King, Mr. and Mrs. Paul Lamb, The Adolph Lewisohn Collection, Mrs. R. S. Maguire, Mr. and Mrs. William G. Mather, Henry P. McIlhenny, The Minneapolis Institute of Arts, the Museum of Fine Arts, Boston, Robert Treat Paine 2nd, the Phillips Memorial Gallery, Edward G. Robinson, Mrs. Martin A. Ryerson, Arthur Sachs, Mrs. Wesson Seyburn, Stanley W. Sykes, Mrs. Myron C. Taylor, Carroll S. Tyson, Jr., John Hay Whitney, Miss Gertrude B. Whittemore, the J. H. Whittemore Company, Joseph E. Widener, and Mr. and Mrs. Joseph Winterbotham. There are in addition three anonymous lenders.

While Pierre Auguste Renoir (1841-1919) was not born to an artistic family his birthplace, Limoges, predisposed his working-class parents to consider the trade of china painting a worthy one. Thus the young

<sup>1</sup> The private view for Members is on May 18.

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Renoir came to spend his apprentice years in a Paris china factory, only stopping at eighteen because the rising fashion for articles made and decorated by machine threw him and many others out of employment. These years of factory work gave him a

from the academic traditions. His *Déjeuner sur l'herbe* startled all Paris with its innovations. Daily an eager crowd of young students gathered around Manet to discuss the new art, the painting of landscapes and figures in direct sunlight in terms of color.



UNE SERVANTE DE CHEZ DUVAL BY RENOIR  
LENT BY STEPHEN C. CLARK

foundation of manual facility and a feeling for clear colors on a light ground, which stood by him in his later development.

There followed a period in Gleyre's studio, where Monet and Sisley were fellow students. In the eighteen fifties and sixties Courbet's influence was dominant in Paris, but Renoir also admired Corot, whose kindly spirit was like his own. It was Manet, however, who shook the young painters free

To the studies of the true effect of sunlight on colors which engaged the attention of the group who from 1874 on were called Impressionists, Renoir added an element of interest in human beings which distinguishes him from the rest. Degas, his contemporary, is comparable in that he painted everyday Parisian women, but Degas, at times sharing with the Impressionists and at times holding himself aloof from them, seems also

to hold himself aloof from his subjects. Undoubtedly an abler draughtsman than Renoir, he viewed his models critically and coldly; they appear to be either unaware of the artist or frankly posing for hire. On the other hand Renoir's friendly understanding established a sympathy between himself and his models which is visible in his canvases. He let the little dressmakers and models from Montmartre chatter about their romantic adventures while they posed. The liveliness of their expression is often a great part of their beauty. According to Julius Meier-Graefe,<sup>2</sup> Whistler called Renoir the painter of Madonnas from *Sacré-Cœur*. Whether a jest or not, this remark shows that Renoir was able to transform quite ordinary girls into radiant creatures. Like Watteau and Fragonard, Renoir carried on the tradition of celebrating the beauty and charm of the French woman, but he embodied her piquant fragrance in a nineteenth-century form that in no way resembles its predecessors.

Five of the high spots in Renoir's development are included in the present exhibition—*La Loge*, *Au Moulin de la Galette*, *Mme Charpentier and Her Children*, *Le Déjeuner des canotiers*, and *Le Bal à Bougival*. *La Loge* shows the direction in which Renoir was tending. It portrays a lovely woman, provocative, friendly, gay, in the front of an opera box. Her escort, though occupying only a third of the picture, gives no feeling of being crowded out, as he amuses himself with his opera glasses. The first painting of this subject, now in the Courtauld collection in London, was shown in the initial Impressionist exhibition in 1874; it is a smaller repetition of some years later that we have here.

Renoir's most ambitious painting of the seventies was done at the Moulin de la Galette, a pleasure spot of Montmartre where whole families gathered of a Sunday afternoon to sit under trees and eat the pancakes which were the specialty of the house, while the young people danced. Little shop-girls and dressmakers, local boys and artists, all came and enjoyed themselves at small expense. The picture was a tremendous undertaking and occupied most of the summer

of 1876. In the rue Cortot near the Moulin Renoir rented a first-floor studio opening on a garden. Here he persuaded the *midinettes* to come and pose for him. His friends served as models for the male figures. The first attempt at the subject, which is in this exhibition, was painted at the Moulin itself. The second example was finished more carefully in the studio. When it was shown in the exhibition of 1877, it was greeted with hoots and jeers, and no one would have guessed that it would ever have an honored place in the Louvre. It is difficult for us today to understand that blue and violet shadows could so enrage anyone. To us the color structure seems normal; we see only a gay crowd spattered with flecks of light and get a sense of movement without confusion.

Perhaps Renoir's most influential friend in the early years was Mme Georges Charpentier, wife of the publisher. Renoir met all the important figures in art, literature, music, and politics at her house. Being short and rather vain, Mme Charpentier ordered Renoir to paint an imposing portrait of herself and her two little girls. In this painting she is seated on a sofa, the train of her black dress spread out full length to one side; the children in frilly blue and white dresses play with a large black and white dog in front of her. Renoir filled in the background with a Japanese screen and an arrangement of fruit and flowers on a small table. The picture was a great success, and Mme Charpentier used all her influence to force the jury to admit into the Salon of 1879 this painting and a full-length portrait of Jeanne Samary, a favorite of the moment at the Comédie française. The following of these personalities was too great for refusal, and so after an absence of almost a decade Renoir was again included in the Salon.

Renoir developed steadily in his ability to render light and shadow during the five years between *Au Moulin de la Galette* and *Le Déjeuner des canotiers*. For the latter he gathered together some of the same models and friends in a restaurant beside the Seine. The shaded daylight under the awning where they have lunched forms a contrast to the sunlight beyond, without intruding on the mood of the picture, which is one of gaiety and well-being.

<sup>2</sup> Renoir (Leipzig, 1929), p. 72.



LE DÉJEUNER DES CANOTIERS BY RENOIR  
LENT BY THE PHILLIPS MEMORIAL GALLERY



In 1883 Renoir painted three full-length pictures representing the dance in town and country, in their lyric beauty as perfect as any he ever did. According to the catalogue of the exhibition of Renoir's works held at the Musée de l'Orangerie in 1933, where two of these paintings were shown, Mme Renoir posed for the lady in the city ballroom and Suzanne Valadon for the country girl. Quite possibly Suzanne is the country girl in the third painting, *Le Bal à Bougival*. Paul Lhote is the partner in all three. We are indeed fortunate in being able to show this third canvas, which has just been acquired by the Museum of Fine Arts, Boston, and has been graciously lent for the first two weeks of the exhibition.

There are many pictures in the exhibition which group themselves around the five mentioned. In three splendidly painted portraits, which illustrate his early coloring, friends of Renoir appear: Mme Darras, wife of a cavalry captain of the war of 1870; Mme Choquet, whose husband was an early and ardent champion of the Impressionists (this painting, called *Mme Choquet en blanc*, is one of several portraits by Renoir for which she posed); and Claude Monet, a fellow Impressionist, with pipe and book. Two full-length figures are very much in the manner of Manet, *La Danseuse* and *Mme Henriot en travesti*. Both are in silvery costumes against gray backgrounds, but the youthful appeal of the dancer's face and the mature intelligence of Mme Henriot are in Renoir's own idiom. *Une Servante de chez Duval*, a three-quarter length painted in clear colors, portrays the amiable and modest waitress who doubtless served many of Renoir's meager meals. In *Dans les Roses*, an amazing painting shimmering with light and color, Mme Clapissin smiles graciously from a garden bench. Two charming portraits are the *Dame en toilette de ville* and the *Femme au chapeau jaune*.

Renoir delighted in depicting people in their everyday surroundings and occupations. Many of these intimate canvases are exquisitely painted. Of this group are *Mme Choquet Reading* (the garden seen through the window may be the Tuileries, which the Choquet apartment overlooked); the *Lady Seated in a Garden*, a small figure holding a

quaint sunshade; *Couple Reading*, posed by Edmond Renoir and a girl; *At the Milliner's*, three young women in a gay interior; *Monet Painting in Renoir's Garden*; the lovely *Lady at the Piano*; the *Lady Sewing*, a composition in which a bright bouquet is placed beside the subject's blond head; *La Liseuse*; the *Young Woman Arranging Her Earring*; and *By the Seashore*, a lady seated in a wicker chair. In the painting *Battledore and Shuttlecock*, the game is played by an absurdly old-fashioned looking group of young ladies in long dresses and little bonnets.

Renoir's particular gift for portraying young girls and children is well illustrated in this exhibition. *La Fillette* attentive expresses the mingled interest and reserve of a prim child. The *Portrait of a Baby* and the *Child with a Hoop* show delightful infants. When he picked a subject from the *Cirque Fernando*, which attracted Degas as well, Renoir chose the two little daughters of the *chef de cirque* and painted them in tights, juggling bright fruit. *La Petite Margot* Bérard portrays one of three sisters whom Renoir painted many times. *L'Ingénue* shows a shy girl who nevertheless is planning mischief, while *La Pensée* conveys the loveliness of a young girl in her daydreams. The subject of the *Girl with a Cat* watches with detachment her pet's investigation of the *jardinière*.

Having started his artistic career by decorating cups and saucers, Renoir turned to the painting of flowers and still life as a relaxation ever after. When a model had disappointed him or was resting, he put in his time painting such subjects. Four are represented in the exhibition: *Chrysanthemums*, a brilliant painting; *Still Life with Flowers and Prickly Pears*; *Melon and Vase of Roses*; and *Still Life—Peaches*, the fruit arranged in a blue and white dish.

Like all his associates, Renoir painted landscapes throughout his career, and nature seems to have produced her most luxuriant growth for his eyes. The earliest in the exhibition is *Le Pont Neuf à Paris*. *Les Canotiers à Chatou* shows a holiday group of boaters gathered around a brilliant red skiff. The same region is depicted in another landscape, *La Seine à Chatou*, in

which a little girl gathers flowers on the riverbank. The influence of Monet is seen in the small picture called *The Duck Pond*. An unusual pastoral, *Le Retour des champs*, shows a farm woman driving home her cow and sheep. Many streets and squares of Paris were painted by Renoir; a particularly charming canvas, *La Place de la*

with the buying public. On a visit to his lifelong friend Cézanne, he painted *La Montagne Ste. Victoire*, one of Cézanne's favorite views. The difference in their techniques is interesting to note. *La Promenade au bord de la mer* and the *Oliviers de l'Estaque* are Mediterranean in locality and luxuriant in their foliage.



TROIS BAIGNEUSES AU CRABE BY RENOIR  
LENT BY RALPH M. COE

Trinité, has a young couple on a balcony in the foreground.

After 1881 we find southern subjects among Renoir's landscapes. In that year he traveled in Italy and crossed over to Algiers. Most of the following winters found him in the south of France, hoping for an alleviation of the rheumatism which was crippling him. Never very robust, Renoir's health must have been undermined by the privations he went through during the long years in which the Impressionists were in disfavor

With the birth of his own sons Renoir's portrayal of childhood reached its height, and he mixed humor with affection. It is evident that the children paid no attention to him at all, being so busy with their own affairs. In a very domestic scene we find plump, smiling Mme Renoir seated in the garden suckling Pierre, a cat washing itself at her feet. The chubby baby grasps his foot in blissful enjoyment. In another painting the faithful nurse Gabrielle holds young Jean while he reaches for the apple held up

by the daughter of the concierge. And finally we have the youngest, Claude, painting very busily at his own easel.

Other charming paintings of young people are the *Girl Seated on a Terrace*, the *Girls by a Stream*, *In a Meadow*, and the delightful *Girl in a Lace Hat*. The *Deux Jeunes Femmes assises* shows a very stylishly dressed pair of young ladies.

Renoir was often accused of seeing colors which did not exist, especially in his later years. It may be well to repeat a story of Ambroise Vollard's.<sup>2</sup> Renoir said that one day in Algiers he saw coming down a path toward him a fabulous figure dressed in glittering jewels. As it came closer Renoir discovered that it was only a beggar in rags. In the same spot we, being more literal minded, would automatically have subtracted the sun's halation and recognized the beggar at once, thereby missing entirely the beauty perceived by the artist. When public recognition came to him in the nineties and he was no longer worried about finances, Renoir painted the things that pleased him whether the dealers wanted them or not. Among these there are many brightly colored paintings of nudes—buxom, happy country girls; more often than not they were the servants in the house, the children's nurse or the laundress. He was always delighted with a blond whose skin "took the light." There are two nudes of the eighties in the exhibition, a small one of a girl seated under trees and a half length of a young girl standing in a brook. Another young girl has loose, fair hair hanging down her shoulders. Two different compositions of girls playing together in the water were repeated several times; one is in the exhibition, a delightful bit of sport in which a bather teases her friends with a crab. From Renoir's last decade we have *After the Bath*, a woman drying her feet, and two small paintings of reclining nudes.

In his last years Renoir was confined to a wheel chair and able to paint only when his brush was strapped to his arm. His energy and indomitable will power may be seen in the *Portrait of Mme Tilla Durieux*. At her invitation he traveled to Munich, visited galleries, and painted this superb canvas.

<sup>2</sup> *Auguste Renoir* (Paris, 1920), p. 226.

Five bronzesculptures, dating about 1914-1916, have been added to this exhibition to show the variety of Renoir's work. As the painter's hands were crippled, the modeling was done under his direction by a young sculptor named Guino, who has contrived with remarkable intelligence to transmute the spirit of Renoir's paintings into three-dimensional form.<sup>4</sup> The large relief, the *Judgment of Paris*, follows the composition of an important painting, done in 1908, which is in the collection of Charles Laugh-ton. *Venus Victorious*, a single figure in the round, resembles that goddess in the relief. There is a group of a *Mother and Child* which is copied from the painting of Mme Renoir *Nursing Pierre*. Two single figures, *Blacksmith* and *Washerwoman*, complete the showing.

JOSEPHINE L. ALLEN.

#### AN EXHIBITION OF PRINTS BY RENOIR AND HIS CONTEMPORARIES

In the Print Galleries, K 37 to 40, an exhibition of Prints by Renoir and His Contemporaries opens on May 15. Although Renoir himself did not begin to make his etchings and lithographs until about 1890, when he was almost fifty, the prints in the exhibition date from his early days and show how variedly his period in France was represented in the graphic arts.

"*L'estampe originale*" was a grand enthusiasm in the second half of the century. A great number of French painters experimented in print making and frequently contributed to the portfolios of prints which were published, such as those of the *Société des aquafortistes*, beginning in the sixties, in which Manet's first published etching appeared, or those of *L'estampe originale* in the nineties. Besides Manet, many of the Impressionist painters, Degas, Sisley, Pissarro, Jongkind, Cézanne, and others, made prints. The woodcut was as effective a medium for Gauguin's exotic patterns as the lithograph was for Redon's dreamy mysticism. Toulouse-Lautrec's were the most trenchant and vivid of the popular

<sup>4</sup> G. Rivière, *Renoir et ses amis* (Paris, 1921), p. 252.



posters in color lithography, which were also designed by men like Chéret, Steinlen, and Willette. Color lithography was used delightfully by the two decorative painters Bonnard and Vuillard. Even some of the sculptors, Rodin and Maillol, for instance, made a few etchings or lithographs.

Associated with the painters in their interest in the production of prints were professional print makers like Bracquemond, who helped Manet and many another painter with his advice and often printed their plates for them. Forain, Legros, and Lepère are among the most celebrated of those French artists of the period who, though they painted, are best known for their prints.

Against the varied background of his contemporaries, Renoir's originality stands out very clearly.

ALICE NEWLIN.

#### THE HOWARD MANSFIELD COLLECTION: JAPANESE POTTERIES THE GIFT OF MR. MANSFIELD

Although collecting may seem offhand to be a purely personal objective, again and again it turns out to be a great service not only to the generation in which it is done but also to the past and future, the value of a collection depending in great measure on the intelligence and what is sometimes called the flair or "eye" of the connoisseur. In the case of the collection brought together by Howard Mansfield surely we need not wait for the approval of future generations—even the amateur is aware at once that he is meeting appreciation and scholarship, and it is significant that so many Japanese experts have stamped it with their imprimatur. This month the ceramics of the collection, which are part of Mr. Mansfield's gift to the Museum,<sup>1</sup> are shown in the Room of Recent Accessions. These include seventy tea bowls, sixty-seven tea jars, and thirty-seven miscellaneous potteries.<sup>2</sup>

<sup>1</sup> BULLETIN, vol. XXXII (1937), p. 2.

<sup>2</sup> Acc. nos. 36.120.489-661; 37.57. Of invaluable assistance in the preparation of this article were Edward S. Morse's *Catalogue of the Morse Collection of Japanese Pottery* (Cambridge, Mass., 1901), G. B. Sansom's *Japan: a Short Cultural*

Beyond any other people the Japanese have developed their passion for beauty in one admirable quality—attention to detail. Even in the lowliest and most poverty-stricken house no object is too base or mean to be created with care and loveliness. To the slovenly this perfection of housekeeping often proves excessively irritating, and the words artificial, meretricious, precious simmer in their brains, too often souring their appreciation of an ideal of charm in daily life which no other race has had the genius for. The relics which have come down to us are proof that the Japanese had this trait in their character from the very beginnings of their history, and few people today insist on the silly libel that they were mere imitators and copiers of Korea and China. When they came in contact with these already highly developed civilizations, they selected and took over what they liked and what they needed and immediately adapted and made it over to suit their own purposes, with the result that while there are countless similarities to the art of the other countries, these are for the most part likenesses of mode of design. The life and the spirit are their own and the finished result an entirely different thing.

While the early relics from Japan show a care and attention to little things, the cult of simplicity did not come in until Zen Buddhism got well under way in the thirteenth century, and the Masters of the Tea Ceremony brought about a reaction from the gorgeous houses and banquets of Hideyoshi and the war lords of Kyōto, a reaction patronized by the Shōguns and war lords themselves. Zen is that sect of Buddhism which seeks the attainment of enlightenment and the solution of spiritual problems through contemplation. Its founder was the great teacher Bodhidharma who came to China from India in the fifth century. In China it is known as the Ch'an sect. Ch'an means literally contemplation. Although a great deal of nonsense is talked about Zen not only by Westerners who dabble in it but also by its own schools and teachers, its essential qualities make it one of the world's

*History* (New York, 1931), and Howard Mansfield's catalogue (unpublished) of his pottery collection.

greatest and pleasantest religions, the daily conduct of which is singularly attractive in its innate purity and simpleness. The Tea Ceremony was derived by the followers of Zen from the monks' ritual of drinking successively from the bowl placed before the image of Bodhidharma, and all the great Tea Masters belong to the sect.

The tea room itself was derived from the Zen chapels, and the niche called *tokonoma*, which today is a part of every Japanese living room, was derived from the niche in the Zen chapels where the statues of the Zen sect formerly stood. In the chapel it was central, in the tea room at one end of the wall. In it are placed one picture, a plant or vase of flowers, and perhaps one beautiful bronze or pottery, of the utmost simplicity. The rest of the room reflects the spirit of the Zen chapel. The very dimensions of the orthodox tea room (4½ mats, or 10 ft. square) are determined by a passage in the *Vimalakīrti Sūtra*.<sup>3</sup> The sage *Vimalakīrti* received *Mañjuśrī* and eighty-four thousand disciples of Buddha in an empty hall of this size and later caused it to be filled with lion thrones so enormous (minimum size, 400 miles high) that they could not be used until the visitors understood they must first worship the Buddha of the *Merukalpa*, and thus attain truly liberated minds, which really comes down to the idea of time and space as nonexistent.<sup>4</sup> The garden path from the portico where guests wait until summoned to the tea room is symbolic of the first stage of meditation, the gate itself a parting with the outside world. Care goes into this path. It is ingeniously laid out and on the occasion of a ceremony is watered and swept again and again, but, and herein lies the key to the whole procedure, it is carefully disordered again—all the work and art in the world must be employed to achieve an effect of perfected naturalness. We quote from Okakura:

"In this connection there is a story of Rikiu [Rikyū] which well illustrates the ideas of cleanliness entertained by the tea-masters. Rikiu was watching his son Shoan

as he swept and watered the garden path. 'Not clean enough' said Rikiu, when Shoan had finished his task, and bade him try again. After a weary hour the son turned to Rikiu: 'Father, there is nothing more to be done. The steps have been washed for the third time, the stone lanterns and trees are well sprinkled with water, moss and lichens are shining with a fresh verdure; not a twig, not a leaf have I left on the ground.' 'Young fool,' chided the tea-master, 'that is not the way a garden path should be swept.' Saying this, Rikiu stepped into the garden, shook a tree and scattered over the garden gold and crimson leaves, scraps of the brocade of autumn! What Rikiu demanded was not cleanliness alone, but the beautiful and the natural also."<sup>5</sup>

When summoned from the gate, the guest to the Tea Ceremony walks silently along this path and in silence enters the tea room. Stooping (the door is not more than three feet high to remind him to be humble), he enters humbly perforce and takes his seat, the order of precedence having been established at the portico. The host enters and takes his place, but still all is silence except for the water boiling in the iron kettle. "The kettle sings well, for pieces of iron are so arranged in the bottom as to produce a peculiar melody in which one may hear the echoes of a cataract muffled by clouds, of a distant sea breaking among the rocks, a rainstorm sweeping through a bamboo forest, or of the sighing of pines on some faraway hill."<sup>6</sup>

The rules for the tea-ceremony houses are strict but one of them is that each house should be built to suit individual taste and so the variety is infinite. "In the tea-room the fear of repetition is a constant presence. The various objects for the decoration of a room should be so selected that no colour or design shall be repeated. If you have a living flower, a painting of flowers is not allowable. If you are using a round kettle, the water pitcher should be angular. A cup with a black glaze should not be associated with a tea-caddy of black lacquer. In placing a vase on an incense burner on the *tokonoma*, care should be taken not to put it in the exact centre, lest it divide the space into

<sup>3</sup> Illustrated by our Wei stele (acc. no. 29.72). See BULLETIN, vol. XXV (1930), pp. 234 ff.

<sup>4</sup> See Okakura-Kakuzo, *The Book of Tea* (New York, 1912), pp. 81 f.

<sup>5</sup> *Ibid.*, pp. 87 f., 85.

equal halves. The pillar of the tokonoma should be of a different kind of wood from the other pillars, in order to break any suggestion of monotony in the room."<sup>6</sup>

The terms applied have their special meaning: the Abode of Fancy—is it not "an ephemeral structure built to house a poetic impulse"?; the Abode of Vacancy—is it not "devoid of ornamentation except for what may be placed in it to satisfy some aesthetic need of the moment"?; the Abode of the Unsymmetrical—is it not "consecrated to the worship of the imperfect, purposely

of perfect simplicity, the pleasure of quiet good manners, the solitary contemplation of the practicers of Zen transmuted into a social thing. Simple and mean the tea houses, lowly the service; but patience and care went into the selection of the wood for the buildings, concentration and genius into the making of the bowls and the tea jars. Even the flowers used for decoration must be simple country sprays or a branch of autumn leaves. Nor is this ideal entirely lost. Today many have tea houses—Kaichiro Nedzu has no less than nine of different



FIG. 1. TRAVELER'S TEA BOWL  
AND ACCESSORIES, KARATSU WARE

leaving something unfinished for the play of the imagination"?

It was Rikyu who in the sixteenth century created the first independent tea room. He is considered the greatest of all Tea Masters, and anything that is associated with him is treated with the greatest reverence by collectors. The actual proportions of the tea room had been laid down by Jowo in the fifteenth century, but at that time a portion of a room in an ordinary house was used.

The Tea Ceremony became the ideal of the philosophic and the cultured. It was a deeper and more complete expression than Marie Antoinette's pastoral interlude because, far from being merely an artificial and exhilarating diversion, it permeated the life and thought of society—the lovely ideal

<sup>6</sup> *Ibid.*, pp. 96 f.

types in different settings in his magnificent rustic gardens in Tōkyō.

The aim of the potter was the aim of the whole Tea Ceremony—to achieve by means of the most sophisticated artifice the ideal of refined poverty. A set of the tea-ceremony accessories has long been in Gallery D 1, but in the Mansfield collection we are concerned with the most treasured and important things—the bowls for drinking the tea and the jars which held the precious green powder. The bowl is the most important item in the Tea Ceremony. Into it the powdered tea is precisely measured and well mixed with hot water by the Tea Master, who employs with graceful ceremonial gestures a little bamboo whisk. The bowl is then passed around by the guests in proper order, after the manner of an ethereal loving cup. Although most of the decorative effects

of tea-ceremony pottery depended on the clever manipulation of colored glazes, there seems to have been less rigidity in the conventions governing the designs of tea bowls than of tea jars. It is most unusual to find tea jars decorated with drawn designs, but the bowls, which come in a considerable variety of shapes, are frequently decorated.

One of the wares considered by the Japanese as particularly satisfactory for use in the Tea Ceremony is that known as Raku, a name derived from incidents connected with the first production of the ware. Chōjiro, the son of a Korean potter, attracted the attention of Hideyoshi (1536-1598), who as a great patron of the cult of the Tea Cere-

mon enables the bowl to be held securely and passed from one person to another without fear of spilling. The characteristic colors are red and black, either in monotone or in combination.

#### TEA BOWLS

The Mansfield collection contains nineteen tea bowls of Raku ware, ten attributed to the Raku family (except in one or two cases, the potter's identifying seal is impressed on the foot of the bowl), beginning with Ichiniu, the fourth-generation potter (died 1606), and progressing without any break to the twelfth Raku, Kichizayemon (posthumously known as Kōniū), who died



FIG. 2. TEA BOWLS. LEFT BY ROKUBEI II  
CENTER AND RIGHT BY ROKUBEI I

mony extended his patronage to Chōjiro and later gave to Chōjiro's son a gold seal bearing the character *Raku*, which signifies happiness. This ware has been made by thirteen generations of Chōjiro's descendants, who have come to be known as Raku I, II, and so on through Raku XIII, who is still carrying on the family tradition. Though the provenance of unsigned pieces is generally assumed to be Yamashiro province, where Raku ware originated, exact classification is frequently difficult because potters from half a dozen other provinces learned to make this ware.

The chief reasons for the popularity of Raku bowls in the Tea Ceremony are very practical ones: the soft, coarse clay is a non-conductor of heat and allows the bowl to be clasped in comfort by the fingers even though it is filled with hot tea; the heavy glaze protects the porous clay from contamination by the tea; and the irregular shape

enables the bowl to be held securely and passed from one person to another without fear of spilling. The characteristic colors are red and black, either in monotone or in combination. In this group there is a predominance of red glazes, a few black or mottled glazes, and one totally foreign example of brown clay with a creamy overglaze of green, slightly patterned with brown latticed strokes, and on the inside three flying birds delineated in the simplest fashion. This is the only one of the Raku bowls which is patterned. It is signed by Keiniū, the eleventh Raku, who worked from 1836 to 1870.

The most important piece in the Raku group is the bowl (fig. 4) attributed to Kōyetsu (1558-1637), one of the most famous painters of Japan, who took up pottery making as a hobby. He apparently never devoted a great deal of time to it, but, because of his artistic genius, the stamp of individuality on the few examples of pottery attributed to him more than compensates for any technical imperfections. Kōyetsu is

best known for red Raku bowls, but he made other objects used in the Tea Ceremony as well. Except for mottlings of yellowish tan at the mouth and at one side near the foot of the Kōyetsu bowl in the Mansfield collection, and vertical incisions under the glaze at the mouth, the beauty of the thick red glaze is undisturbed by decoration. This bowl was at one time in the collection of Count Tanaka, a fact noted on the inside of the cover of the black lacquer box, on which is painted also in red lacquer the words *Kōyetsu aka cha-wan* ("Kōyetsu red tea bowl"). Two Raku bowls already in the Museum collection, one from the Have-

ware, some thirty-five different classifications of pottery. Satsuma ware, which takes its name from the province, was seemingly more favored for tea jars than for bowls, of which there are only three examples in this collection. The great variety of effects in plain and colored glazes obtained by the Satsuma potters is likely to be surprising to those who think of Satsuma ware as the ubiquitous decorated cream-colored ware, which, even when genuine, has comparatively little beauty of glaze. One of the Mansfield bowls (see fig. 3, center) has a glossy black glaze and a curious pattern of four triangular motives, which are covered



FIG. 3. TEA BOWL AND TEA JARS, SATSUMA WARE

meyer bequest and one acquired by purchase in 1917, are attributed to Kōyetsu and closely resemble the Mansfield bowl in shape, size, and glaze. The Havemeyer bowl has been traditionally dated 1620, the other, like the Mansfield bowl, about 1600. Another example attributed to Kōyetsu, purchased in 1916, is markedly different. It has a dull pinkish glaze, thinly applied and finely crackled, in contrast to the others, which have a thick creamy glaze with a broad crackle; and it is more crudely shaped and has an unglazed foot. This bowl is the only one of the four which is signed, but the signature is open to question because it is painted on in gold lacquer and could easily have been forged. One of the eight bowls mentioned above as by unidentified potters is catalogued as "style of Kōyetsu" and is a good imitation of Kōyetsu, if indeed that is what it is. It is dated approximately 1750.

The tea bowls include, besides Raku

by a rough whitish glaze. It is not signed but is said to date from about 1680.

Kiyomizu is a general name for pottery made in Kiyomizu district, Kyōto, and in Japanese usage this classification is so important that even in the case of pottery made and signed by well-known potters the Kiyomizu designation is never disregarded. A great deal of the fine pottery of this district which cannot be attributed to specific potters bears the mark *Kiyomizu* or the single character *Kiyo*. In the Mansfield collection two bowls by Rokubei I, who began work in 1737, are the earliest examples in a group of eight potteries. A deep bowl (see fig. 2, center) of fawn clay with light yellow glaze, finely crackled, is decorated with two storks rudely inlaid with white slip, their beaks and tail feathers painted in black. It is handsomely protected by a brocade bag and a box of lacquered kiri wood, with decoration of plum tree, fence,



and gate in gold and colored lacquers, the box in turn boasting a silk bag for protection. The other bowl has a grayish white crackled glaze with a mauve-pink flush and decoration of flowering plum in brown (see fig. 2, right). These bowls both have the impressed mark *Sei* with which Rokubei I (died 1787) is said to have signed his later work. The bowls have heretofore been dated about 1750, but this seems a little early for pottery bearing the mark of his later years.

Rokubei II began work in 1797, using the impressed mark *Sei*, usually in double hexagon. This collection includes two examples



FIG. 4. TEA BOWL, RAKU WARE  
ATTRIBUTED TO KŌYETSU

of his work. One (see fig. 2, left) is a particularly charming and unusual bowl, round except at one side of the brim, where a sort of double handle projects within. On the inside, the bluish gray glaze is crackled and shows a faintly drawn decoration of pine needles; while on the outside, the gray is unevenly overlaid with brown and decorated with well-marked pine motives. This bowl is dated about 1820. The other example by Rokubei II, dated about 1810, is undecorated but is beautifully shaped and the brownish gray glaze is of unusual fineness.

Two other potters represented in the Kiyomizu group are Yosōbei I and Dōhachi II, the work of the latter distinguished by a rare delicacy of color, and in one example, by an amazingly successful attempt to simulate the lustrous quality and lightness of lacquer.

Five tea bowls classified under the gen-

eral name of Karatsu come from one of the oldest and most famous ovens in Japan. Records show that glazed pottery was made in the town of Karatsu, province of Hizen, in 1200 or thereabouts. The unusually long history of this pottery has led to involved classifications based on types of clay, styles of decoration, shapes, and various other elusive factors rather than on special potters, ovens, or periods, so that it is almost impossible to distinguish and define all the types. The earliest of the Karatsu group in the Mansfield collection is an irregularly shaped bowl with a gray crackled glaze which is considered to date from about 1700. A really entrancing item is a traveler's set (fig. 1) consisting of a diminutive tea bowl and a black lacquer tea jar, each with a brocade bag, and a small cylindrical wooden holder containing a bamboo tea whisk and a jointed bamboo spoon. The bowl is covered with a dull brown glaze, high-lighted with spots of glossy darker brown glaze, and its charm is considerably enhanced by the gold lacquer repairs on the lip. The set is thought to be eighteenth-century work. One of the remaining Karatsu bowls, with thick chocolate brown glaze, has an unusual pattern of flying and swimming birds inlaid with white slip. The bowl itself has no mark, but both the inner and the outer box in which the bowl is stored bear inscriptions referring to an unidentified potter, Chikusui, and describe him as a follower of the Tea Master Yabu no Uchi (1627-1687). The bowl is dated about 1780.

Numerous other bowls in the Mansfield collection deserve special mention, and an arbitrary choice is difficult. An example of Awata ware, which takes its name from Awata district, Kyōto, is handsomely decorated inside and out with daikon (large radish) motives in brown and gray blue and bears the impressed mark *Iwakurayama*, which has been used since the middle of the eighteenth century to designate Awata pottery. This bowl is dated about 1825.

A family of potters famous in the annals of Japan is that of Zengoro. The founder, Nishimura Zengoro, a Shintō priest, died in 1558, but the family carried on the craft for at least thirteen generations. A bowl in

the Mansfield collection bears the impressed seal *Kahin Shirin*, one of the two seals used by Hōzen, the eleventh-generation potter (died 1853), who was the most talented of the entire line. A poem in dull blue forms the only decoration of the bowl, which has a creamy gray glaze. The poem reads: "As autumn advances and maples begin to redden, the moon, high in the clear sky, grows more luminous than ever." The bowl is

could scarcely have been used for any other purpose, and invariably, however rich the material, the color and design are modest and refined. Some tea jars have more than one bag, each appropriate to a different occasion, and when this is so, extra compartments are provided for the bags in the trim little wooden boxes which hold the jars.

Many of the sixty-seven tea jars in the Mansfield collection have their original



FIG. 5. TEA JAR AND ACCESSORIES BY NINSEI

attributed to what must have been Hōzen's middle years, about 1830.

#### TEA JARS

The little jars made to hold the powdered green tea present a class of pottery which has no parallel. They are conservative in color, thrifty in size, but within the prescribed limits they have the variety of the more restrained genera of night moths. Almost like nature itself, the tea jars let themselves go in an ecstasy of modesty. The only note of luxury appears in the brocaded bags which hold them, but don't be fooled—there is no inconsistency in this. The scrap of material, however fine, is so tiny that it

boxes and brocade bags, which to the collector are almost as precious as the jars themselves. There are but two decorated jars in the group, which will be noted in the discussion of their respective types. The others depend for effect entirely on their glazes. Comparatively few of them are signed, so that one must learn to appreciate individual ways of handling glazes and differences in the character of the clay, and to distinguish the various methods by which the potter showed his individuality in the shaping of the vessel, whether on the wheel, by hand, with the spatula, or in combination.

Although an olive green glaze is usually given as one of the characteristics of Sat-

suma tea jars, most collections include examples of black-glazed Satsuma and at least one or two other exceptions to the general rule. Shown in figure 3 are two jars, one classed as black Satsuma, with a rich black glaze with bluish white splashes, the other with a rich dark overglaze flecked with blue and olive green. These are dated respectively 1800 and 1750. A jar with ochre yellow glaze and patches of light brown overglaze is considered earlier than



FIG. 6. TEA JAR  
TAKATORI WARE

any of the other Satsuma jars (it has been dated 1700), and it is the only one of the group for which an exact provenance has been hazarded. Mr. Mansfield's records show that Edward S. Morse gave as his opinion that it might have been made in Izumi village in the north of Satsuma province. A jar thought to be a nineteenth-century example of white Satsuma faience has three splashes of olive green glaze and three of soft golden glaze at the top. A charming deviation from the conventional is seen in a jar with fine corrugations in the lightly glazed body, three tiny simulated handles, and an olive green overglaze veined with blue on the neck and shoulder and dripping from each handle. The tentative date given to this jar is 1800.

In Yamashiro province, particularly in Kyōto and its environs, potters were more numerous than in any other section in Japan, and it is no paradox that the Yamashiro potters were also the most talented, surrounded as they were by the magnificence of the court and the stimulating influence of the nation's finest poets, artists, and scholars. Many of the Kyōto potters achieved world-wide reputations, and because their greatness was recognized by their contemporaries their activities were carefully recorded, so that today the pottery from this region alone is fairly well documented. The nine tea jars in the Yamashiro group show interesting variations of shape and glaze—a squat little Raku jar with the mark of Tanniu, the tenth Raku; a most unusual roughly molded jar of grayish clay with a Raku-red glaze, signed by Dōhachi I (died 1793) and inscribed on the side, *Anto-Angesu-an* ("Tranquil Moon Studio"); two examples by Kōzan, a late nineteenth-century potter; two jars by unknown potters, one of which, a roughly potted jar with golden brown glaze, has been tentatively ascribed to a member of the Kitei family; and last, but highly important, two examples of the work of the celebrated Ninsei (still active in 1680) and an unmarked jar thought to be by Ninsei. Frequently the work of famous potters is not easily appreciated by the layman, but the appeal of these three little jars is instant. Ninsei was an artist of note whose paintings are found in museum and private collections.<sup>7</sup> Unlike Kōyetsu, who apparently never cared to engage in pottery making except as a hobby, Ninsei seems to have devoted most of his time to the development of the ceramic art; and it was due to his influence that Kyōto became and has remained the center of pottery production. He established ovens at various points in and near Kyōto and freely gave instructions to the potters in charge, his generosity unfortunately paving the way for numberless imitations purporting to be by Ninsei. The two jars in the Mansfield collection signed *Ninsei* are interesting contrasts, one a squat gourd shape, dated

<sup>7</sup> A kakemono in the Boston Museum has a signature identical in character with the *cachet* found on Ninsei's pottery (Morse, *op. cit.*, p. 218).

about 1660, the other (fig. 5) a tall cylindrical form, about 1650. The latter might almost be considered the star of the whole collection. Witness the care that has been lavished on it. It is accompanied by accessories—two exquisite brocade bags, a heavy white silk bag for traveling, and a close-fitting box which in turn is enclosed in the central section of an outer box, the two extra bags, each carefully mounted on a stuffed dummy, occupying the outer sec-

fine quality of Owari potteries. So far, however, even the most scholarly attributions are more or less conjectural.

The greatest name among Owari potters is Tōshiro, known as the "Father of Pottery," who began work in the village of Seto early in the thirteenth century. The story of Tōshiro's life is a muddle, but one generally accepted fact is that after learning the rudiments of pottery making he went to China and brought back not only the secrets



FIG. 7. TEA JAR AND ACCESSORIES, ZEFE WARE

tions. On the lid of the inner box is a somewhat cryptic inscription, *seitaka* ("tall"). This, according to the inscriptions on the cover of the outer box by two unidentified personages, was written by Kanamori Sowawo, a great Tea Master (died in 1656)—a fact seemingly as important to them as the genuineness of the Ninsei attribution of the jar, to which they also attest.

Owari province stands next to Yamashiro in the number of its potters, but the information which we have regarding them is meager except in the case of the few whose fame quickly outgrew provincial borders. Connoisseurs have struggled for years with the confusing opinions about the pottery of this province, and there has been no lack of opinions owing to the great number and the

of Chinese potters but also clay and glazing materials, from which he made some of his earlier pieces. A tiny jar (fig. 11) in the Mansfield collection was examined by Morse, who gave as his opinion that it was a genuine Tōshiro piece, probably made about 1220. This would antedate Tōshiro's visit to China, which is generally thought to have taken place in 1223; and certainly the little jar shows no definite Chinese influence, but it is almost without peer for exquisiteness of shape and glaze. The brocade bag which accompanies it is conceivably as old as the jar.

The Owari potteries include nine Seto jars<sup>8</sup> and several from various not-so-well-

<sup>8</sup> The classification Seto, which is the name of the village where this ware is made, supersedes the name of the province in the case of tea jars.

known sections of the province. None of these is signed. Two jars of the group, classed as *Tobi-kusuri* ("jumping glaze") are extremely handsome, especially the earlier (dated about 1750), which has a copper red glaze with brilliant splashes of transparent brown and golden yellow glaze. The exact provenance for this ware is not known.

Takatori pottery, which is one of the most popular for tea jars, takes its name from a village in the province of Chikuzen where the ware was originally made, late in the sixteenth century, by two Korean pot-

and pleasantly enough, the earliest jar (fig. 6) is the most interesting, especially from the standpoint of the glaze, which is yellowish brown with a long dripping of olive green overglaze. A mate to this is in the Morse collection in the Museum of Fine Arts, Boston.

It is said that tradition in pottery making has been disturbed less by popular and foreign influences in the province of Ōmi than in any other section of Japan. The chief ware of the province, known as Shigaraki, is represented in the Mansfield col-

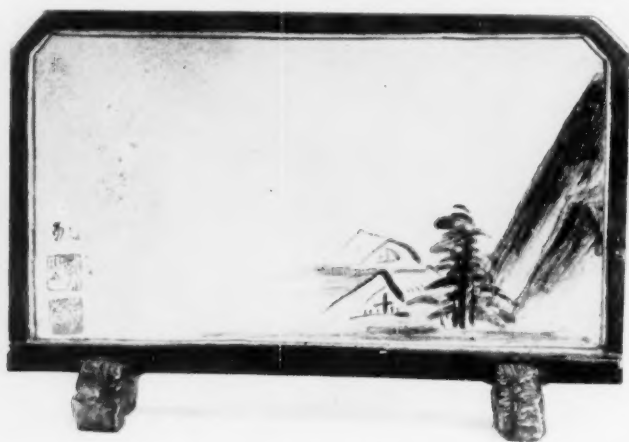


FIG. 8. READING SCREEN BY KENZAN

ters, one of whom, Hachizō, is said to have journeyed to Kyōto where he came under the influence of the great Tea Master Kobori Enshū. On their return, Hachizō and his companions carried back with them either actual potteries and utensils of the Tea Ceremony for reproduction or well-developed suggestions on the subject. Thus it was that the early Takatori ware took so high a rank in the Tea Ceremony. Later the descendants of these potters moved from place to place, but the pottery retained its original name. Although the ware is in general characterized by fine clay, rich brown glaze, and delicate overglaze, its distinguished status is without doubt due as much to its historical background as to its quality. Nine examples in the Mansfield collection are dated in the interval from 1750 to 1850.

lection by three unsigned pieces, ranging in date from 1700 to 1845, the handsomest of the three having a brilliant mirror-black overglaze and a pearly white, finely crackled glaze on the shoulder.

Also from the province of Ōmi is a ware known as Zeze, which is very like the Takatori ware made in the province of Chikuzen. The Zeze group (four in number) includes one example of the greatest rarity, a decorated tea jar (fig. 7). Though unsigned, this is clearly the work of a talented potter and is dated about 1750. It is a sturdy cylindrical shape with two tiny handle projections on the shoulder. The dull brown glaze is overlaid with luminous copper brown and mottlings of mirror black, with Mount Fujiyama delineated in pure white crackled glaze. The jar has impressive regalia—a



green, white, and gold figured-silk inner bag, a nicely aged ivory box, which in turn is protected by a figured-silk bag, and an outer box made of four contrasting woods, bearing the inscription *Zeze yaki Fuji ye* ("Zeze ware, Fuji drawing") and *Matsudaira Ukyonosuke Sama Masanari* ("Given by Matsudaira Ukyonosuke to Masanari").

A jar of the ware known as *Kōda*, from the province of Higo, is important not only because it is the lone representative of this type of pottery but also because it shares

plined craftsmanship did not always keep pace with innovation. The miscellaneous potteries in the Mansfield collection are in general of fine quality. Some are signed with the names of famous artists, and although authenticity is often difficult to establish, the workmanship of the pieces seems to give them the right to their titles even where there are no documents.

The great painter, calligrapher, and potter, Ogata Shinshō, better known as Kenzan, is represented in this group by four



FIG. 9. TRAY BY KENZAN

with the Zeze jar described in the preceding paragraph the distinction of being the only decorated examples in this collection of tea jars. *Kōda* pottery generally shows its Korean origin, as does this little jar, by its decoration in white under a soft gray crackled glaze. In this instance the design, a simply drawn pine tree, waves, and a new moon, appears to have been incised instead of applied with the brush, as was usually the case. The jar is dated about 1750 and is considered a rare collector's piece.

#### MISCELLANEOUS POTTERIES

Innumerable shapes, glazes, and designs were produced by Japanese potters when they were not restricted by the conventions of the Tea Ceremony, but except in the work of a few outstanding potters disci-



FIG. 10. WATER JAR BY KENZAN

signed pieces, three of them attributed to Kenzan himself, the fourth obviously the work of one of the later potters who inherited the name of Kenzan.

Kenzan seems to have divided his time between the potteries at Kyōto and at Iriya district, Tōkyō (Musashi province), making bowls at the former and confining himself largely to decorated flat-surface objects at Tōkyō. It is in the pottery from the Iriya kilns that Kenzan the potter shares honors with Kenzan the painter. On a reading screen (fig. 8) of dark brown clay with an ivory glaze he employed the method most characteristically Japanese, that of depicting a scene with a rigid economy of line. Thus on the front of the screen two huts and a tree at the foot of a mountain are sketched in with little more than a dozen quick, sure

strokes and on the reverse, a hut, a willow tree, and a house in the same manner. The simulated frame (actually molded in one with the screen) is glazed in black to give the appearance of wood, as are also the pottery supports. Kenzan's signature in black and the seals *Kenzan* and *Shinshō* in red on the face of the screen are in themselves a decorative note and make a nice balance of design. An approximate date for this piece has been given as 1740.

An oblong tray (fig. 9) of gray clay with a crackled cream glaze has on the outer rim a conventionalized floral diaper stenciled in blue, and on the face of the tray, painted in brown, realistic sprays of chrysanthemums,



FIG. 11. TEA JAR ATTRIBUTED TO TŌSHIRO

surmounted by a poem which reads: *Kanshi tsuyoki shimoni Ōguri* ("Desolate sprays, unyielding, defy the frost"). At the end of the poem is Kenzan's signature, followed by two seals, *Kenzan* and *Shinshō* in red. The tray is dated early eighteenth century.

A water jar (fig. 10), also by Kenzan, demonstrates still another technique in the handling and decoration of pottery. Over a harder clay than that used in his flat-surface potteries, he applied a bluish gray glaze in streaks to show the white underglaze and developed the decoration—a snowy landscape and two figures setting out in a boat across the water toward mountainous shores in the distance—in white and brown slip modeled in low relief, with only a few details painted in for accent. At the top and bottom of the jar and around the rim of the original pottery lid are bands of conventional patterning in blue and white. On the bottom of the jar are an inscription and two tiny Kenzan seals in underglaze blue. The

inscription reads: *Fusō Hōyei Otsuyu Yōshū Kenzan Tōin Kore wo tsukuru* ("Kenzan Tōin made this in 1705 in Yōshū in the reign of Hōyei" [1701–1710]). The seals read *Shōko* and *Tōin*, both pseudonyms used by Kenzan.

Possibly made by one of the later-generation potters who had the right to use the name Kenzan is a large shallow bowl with the face of Uzume modeled in high relief and covered with a crackled white glaze.

An elaborate manipulation of glazes is found in a covered jar which bears the impressed mark *Shunkozan*. According to Morse, the only information about the origin of this mark is that Koheita Itō of Nagoya in 1600 went to Seto and employed a potter to make tea utensils, upon which were impressed the mark *Shunkozan*. However, the jar in question, with its rich running glazes of black, brown, golden, and crackled white is much more like pottery made in the Ofuke ovens at Nagoya than like Seto pieces which bear the Shunkozan mark, so that it is difficult to say in which place it was made. The jar is thought to date from about 1750.

Finally, there is a gourd-shaped water jar with a lustrous brown and gold glaze and occasional black streakings, its only decoration consisting of unevenly spaced ridges and curious indentations and heavily incised markings. Impressed on the bottom are two marks *Rakuzan* and *Kutai* (the latter unidentified). The mark *Rakuzan*, which is very rare, indicates that the jar was made at Matsuyō in the province of Izumo, the name *Rakuzan* having been inspired by a near-by tea house. Unmarked pieces from this province classified as *Rakuzan* are numerous, Japanese usage decreeing that if pottery is definitely unlike that characteristic of Gombei and Zenshiro, the best-known potters of Izumo province, yet bearing evidence of skill and age, it is to be classed as *Rakuzan*. However, it is considered likely that many unmarked objects regarded as *Rakuzan* may actually have been made by one of the Zenshiro generations. The *Rakuzan* imprint on the Mansfield jar, which is dated about 1780, is therefore of more than passing interest.

THE DEPARTMENT OF FAR EASTERN ART.

## THE TITHE PIG

A bit of homely humor connected with eighteenth-century English rural life finds reflection in a pair of rare pottery figures made by Ralph Wood of Burslem. These figures are a recent gift from R. Thornton Wilson, who two months ago enriched our

ion upon a basket of eggs and another piglet. On the pedestal beside him are inscribed the words: I WILL HAVE NO CHILD, THO THE X. PIG & C.

What one may well call the opposing figure represents the broad-bosomed Farmer's Wife, with arrogant expression and defiant stance (fig. 1).<sup>2</sup> In her arms she holds a



FIGS. 1, 2. THE FARMER'S WIFE AND THE PARSON  
ILLUSTRATING THE POPULAR SUBJECT OF THE TITHE PIG  
MAKER: RALPH WOOD, BURSLEM, ABOUT 1770

collections of English pottery with seven other pieces, including another Ralph Wood group, Bullbaiting.<sup>1</sup>

The two new figures, now exhibited in Gallery K 28, combine to illustrate the amusing and popular subject of the Tithe Pig. One represents the Parson in a dark brown cassock, with a three-cornered brown hat above his bushy wig (fig. 2).<sup>2</sup> He stands truculent and accusing, his right hand holding one small pig close against his body while his left hand rests in possessive fashion

naked child while behind her she guards a sow and four pigs (a fifth has evidently been broken off). Her robe is grayish blue; the dog lying at her feet, the sow, and the pigs are brown with splashes of yellow. Both groups are unusually large, and this fact no doubt accounts for their rarity, as the greater size would involve more serious hazards in the firing. Captain R. K. Price, who over a long period of years has been collecting Astbury, Whieldon, and Ralph Wood figures, has a Parson which, except for variations in coloring, is very similar to

<sup>1</sup> BULLETIN, vol. XXXII (1937), pp. 64 ff.

<sup>2</sup> Acc. no. 37.48.1. H. 11 1/4 in.

<sup>3</sup> Acc. no. 37.48.2. H. 9 1/2 in.

the one just acquired by the Museum; a Parson and a Farmer's Wife with different bases; and a Parson which is definitely of later date than the Museum figures, as its marbled base and enamel colors indicate.<sup>4</sup>

The Ralph Woods, father and son, of Burslem, were pre-eminent among eighteenth-century English potters for their ability to make glazed earthenware figures. Their models had the great merit of broad, simple treatment without fussiness or sharpness of line. The fluent contours permitted the translucent lead glazes used by the Woods to flow easily over their surfaces. The clay was colored under the glaze in soft, harmonious tones of blue, green, brown, gray, and yellow. In their choice of subject, as in their modeling and glazing, the Woods also showed a keen sense of the fitness of things, for they catered chiefly to their local market, the country folk of Staffordshire. Here is none of the elegance, the airy grace, the sophisticated conceits of the continental porcelain designers—Ralph Wood figures are at the opposite pole from the work of such a modeler as Bustelli, for example. Even when Wood drew his inspiration from continental sources, the result had a homely quality about it.

That Ralph Wood, Jr., did derive help from continental models is undoubted, for he employed for much of his work a man of French extraction, John Voyez. Voyez had been engaged to work for Wedgwood, but their contract seems to have been abruptly broken by Wedgwood's anger at what he considered Voyez's scandalous conduct on one occasion and by his general irritation at Voyez's demand that original models be marked with the sculptor's name. Voyez was too competent a modeler to be long out of employment. He is presumed to have made many of the models used by Ralph Wood, and certain characteristics are thought to indicate his handiwork, especially thick-lidded eyes, somewhat flattened noses, and a general roundness of contour. Judged by these features, the Tithe Pig groups may well have been made from models by Voyez, perhaps inspired by a contemporary print.

<sup>4</sup> R. K. Price, *Astbury, Whieldon, and Ralph Wood Figures, and Toby Jugs* (London, 1922), pls. XXXI, XXXII, LXVII.

These groups are evidence of the business acumen of Ralph Wood; for what could appeal more keenly to the sense of humor of a rural community than the tale of the Tithe Pig? On a creamware mug, probably printed at Liverpool in the late eighteenth century, appears a still more illuminating version of the subject, for here, in addition to the clergyman confronting the farmer and his wife, there is an accompanying verse giving the reason for their quarrel:

#### The Tythe Pig

In Country Village lives a Vicar  
Fond—as all are—of Tythes and Liquor;  
To Mirth his Ears are seldom shut,  
He'll Crack a Joke, and laugh at smut,  
But when his Tythes he gathers in,  
True Parson then—no Coin, no Grin;  
On Fish, on Flesh, on Bird, on Beast,  
Alike lays hold the Churlish Priest.  
Hob's Wife and sow—as Gossips tell  
Both at a time in Pieces fell;  
The Parson comes, the Pig he claims,  
And the Good Wife with Taunts inflames;  
But she, quite Arch, bow'd low and smil'd,  
Kept back the Pig, and held the Child;  
The Priest look'd gruff, the Wife look'd big,  
Z...d Sir! quoth she, no Child, no Pig.<sup>5</sup>

Undoubtedly the rebellious attitude of the farmers against the payment of tithes for the support of the local clergy was common enough to make it a favorite subject for humorous treatment, and later pottery representations of it prove that it long remained popular. But wiser and more humane clergy knew how to make tithe collecting relatively painless. In sharp contrast to the embattled farmer and the greedy parson stands the kindly figure of James Woodforde (1740–1803), rector of Weston in the county of Norfolk, whose diary reveals so many interesting details of the lives of the county parson and his parishioners in the late eighteenth century.<sup>6</sup> Woodforde collected his tithes early in December of each year, inviting those who must pay him to dine with him on his tithe-audit day, a function which he pleasantly called a "Tithe Frolic." That it had aspects of mutual advantage his chronicles show. "This being

<sup>5</sup> B. Rackham, *Catalogue of The Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge* (Cambridge, 1935), vol. I, p. 101, no. 735.

<sup>6</sup> *The Diary of a Country Parson*, edited by John Beresford (London, 1924).

my Tithe Audit, the following People waited on me . . . Received to day for Tithe about 250.0.0. I gave them for Dinner, some boiled Beef, a Leg of Mutton boiled and Capers, a couple of Rabbits boiled and Onion Sauce, a large Surloin of Beef roasted, with vast Quantity of plumb Pudding, and plain Pudding. There were 6 Bottles of Rum made into Punch, 8 Bottles of Port Wine also drank, besides a great Quantity of strong Beer. Everything passed of as agreeable as one might expect from such a Meeting." Of a later occasion he comments: "A very pleasing Tithe Frolic indeed, and all left me by ten in the Evening—very well pleased with their Frolic. Every thing went off very harmonious & no Noise."

C. LOUISE AVERY.

### THREE AMERICAN CLOCKS

Three American clocks by well-known makers comprise the generous bequest of William B. Whitney. They date from the beginning of the nineteenth century and are distinguished, in contrast to so many colonial timekeepers, as characteristic native designs without European prototypes.<sup>1</sup> Although less Lilliputian than certain earlier types made by the Willard family, the compact size, pleasing proportions, and expert workmanship of our mantel and wall clocks recommend them today as desirable recorders of time and worthy domestic furnishings. They have recently been installed in appropriate rooms on the first floor of the American Wing.

Probably the earliest example is a mantel or half clock which was made by Aaron Willard about 1800 (fig. 1).<sup>2</sup> The works are of brass, and in this instance are unsigned. The mahogany case is constructed in two parts: a square base, which is elevated on ogee bracket feet and has a double band of inlay upon its front panel; and a removable hood, which is crowned by three small turned-brass finials, apparently the original

ones, and pierced geometric frets flanking a reeded chimney. On the lower part of the balloon-shaped, painted iron dial, in a reserve of raised gilt scrolls, is inscribed the maker's name: *Aaron Willard, Roxbury*. The clock, however, was not made in Rox-



FIG. 1. MANTEL CLOCK  
MADE BY AARON WILLARD, ABOUT 1800

bury. Although Aaron Willard lived there, near his famous brother Simon, he had his shop in Boston, and consequently the inscription must have been added later.

Aaron Willard was born in Grafton, Worcester County, Massachusetts, on October 13, 1757. He served as a private in Captain Kimball's Company of Militia, which mobilized in response to the alarm signaling the approach of the British on April 18, 1775.

<sup>1</sup> The author is grateful to James E. Conlon, who generously supplied some of the information used in this article.

<sup>2</sup> Acc. no. 37.37.1. H. 36 in. In the Haverhill Parlor (Gallery M 8).



Duty done, Willard returned to Grafton and finished his apprenticeship in the shop of one of his brothers, either Benjamin or Simon; with the latter he went to Roxbury



FIG. 2. TIMEPIECE  
PROBABLY MADE BY  
AARON WILLARD, JR., ABOUT 1815

in 1780. In the first edition of the Boston Directory (1789) Aaron's business address was listed as the Neck in Boston. Until his retirement he employed numerous workmen at his factory and produced clocks in wholesale lots.<sup>3</sup> He died on May 20, 1844.

<sup>3</sup> J. W. Willard, *A History of Simon Willard* (Boston, 1911).

The second example in Mr. Whitney's bequest is known today as a banjo clock, in spite of the fact that it was made, patented, and sold as a Timepiece (fig. 2).<sup>4</sup> This well-known design was invented by Simon Willard and patented by him in 1802. Neither the dial nor the works are signed, but the clock probably came from the shop of Simon's nephew, Aaron Willard, Jr., about 1815. The eight-day movement is of brass, with an attachment for striking. This device was not used by Simon Willard on his Timepieces, but it was adopted by members of his family who made similar clocks. As embellishments to the mahogany case, pierced side arms, a bezel of brass, and a carved and gilded wooden eagle have been added. The glass panels are decorated with green, red, and etched gold leaf on a white ground and are framed with a gilt rope molding; on the lower door is painted a scene which represents Christ and Peter walking on the Sea of Galilee and bears the legend: *Lord, Save Me*. The clock case, designed to hang upon the wall, rests upon a carved and gilded console, a feature rarely, if ever, seen on any of Simon Willard's Timepieces except the white and gold examples made for presentation purposes.

Aaron Willard, Jr., is recorded as a clockmaker in the Boston Directory of 1809. When his father retired in 1823<sup>5</sup> he took over the business and continued to make clocks until his own retirement about 1850, fourteen years before his death. This marked the end of the clockmaking activities of the Willard family.<sup>6</sup>

The third item in Mr. Whitney's bequest<sup>7</sup> is more severe in form than the two preceding ones, and this rigidity of line probably accounts for the names Quaker clock and coffin clock which in recent days have served to identify the style. Fashioned to stand upon a mantel or to hang upon a wall, the elongated, shallow case is constructed in one piece. The cresting is composed of a

<sup>4</sup> Acc. no. 37.37.3. H. 43 in. In the Petersburg Room (Gallery M 7).

<sup>5</sup> As stated by J. W. Willard. However, Aaron Willard, Sr., was listed in the Boston Directory as a clockmaker until 1844.

<sup>6</sup> Willard, *op. cit.*

<sup>7</sup> Acc. no. 37.37.2. H. 37 in. In the passage between Galleries M 6 and M 7.

reeded chimney, braced by pierced brackets and capped by a mahogany acorn finial. The brass mechanism is an eight-day timepiece movement, impressed: *Willard Boston*. The painted iron dial bears the signature *Simon Willard*, together with the nearly obliterated word *Roxbury*. It is obvious that this inscription, which differs from the one impressed on the works, must have been added at a subsequent date, for the Simon Willard to whom it ascribes the clock never worked in Boston. This variety of clock is far less common than the Timepiece. The design was evolved by Elnathan Taber, an apprentice of Simon Willard, who purchased the tools of his master when the latter retired in 1839. Taber also secured the privilege of using Simon Willard's name on the exterior of his clocks, although it was customary for him to scratch his own name on the brass works behind the dial, as numerous extant examples prove. The maker of our clock is not known with certainty, but peculiarities of the mechanism, such as the spring washer, point to Aaron Willard, Jr. Furthermore, in a private collection there is a clock like ours (save only the inscription on the dial) and contemporary with it, which has the engraved label of Aaron Willard, Jr., in the case. The date is approximately 1820.

JOSEPH DOWNS.

### A MINIATURE BY GOYA

The Museum has bought a small miniature by Goya<sup>1</sup> showing a handsome and forceful young man with heavy eyebrows. He wears his hair powdered, and on his yellow coat is pinned a decoration. The figure is seen against a gray ground which is stippled in with free, wet touches of the brush, the head being modeled with a finer stipple. In its general effect the little work is remarkably like that of Goya's life-size portraits in oil from the same period. The miniature is signed *F. Goya*, and on the back of the ivory, in green ink, is an inscription, evidently of the time, which reads: *Exm<sup>o</sup> Sr Conde d. / Gálvez / Madrid / 1804*. The miniature is said to have come recently from Mexico.

<sup>1</sup> Acc. no. 37.26. Ivory. H. 7/8 in., w. 3/4 in. Shown in Gallery G 31 A.

For several centuries before our miniature was painted the Gálvez family had furnished Spain with illustrious soldiers and statesmen. In the New World especially the family had held the most important posts which the Spanish Crown could bestow. Don José de Gálvez (1729-1786) went to Mexico clothed with supreme power, and, ruling with a firm hand, instituted important administrative and economic reforms.



DON MIGUEL, CONDE DE GÁLVEZ  
BY GOYA  
ACTUAL SIZE

His brother Matías, also, was important in Mexican affairs; and Matías's son, Don Bernardo, with headquarters at New Orleans, distinguished himself as royal governor and captain general in Louisiana and West Florida. In recognition of these services he received in 1783 the title of count. Don Bernardo died within a few years of his elevation, and there was only one other Count of Gálvez, namely his son, Don Miguel, who died without issue. This Don Miguel must therefore be the young man whose miniature Goya painted in 1804. During the succeeding generations the title was borne by women of the family's collateral branches until the end of the nineteenth century.<sup>2</sup> Numerous descendants of José and Matías are said to have remained in Mexico, and our miniature probably came from one of these.

<sup>2</sup> F. Pífferrer, *Nobiliario de los reinos y señorios de España* (Madrid, 1855), vol. II, pp. 149, 244 (no. 1038); also H. I. Priestly, *José de Gálvez* (Berkeley, Cal., 1916), pp. 2, 10.

Miniatures by Goya are far from plentiful. Prior to the revolution of 1936 the finest group was probably that in the palacete de la Moncloa, the dainty playhouse of the Duchess of Alba. In the Brussels exhibition of miniatures, of 1912, two works by Goya were shown, a round portrait of the Duchess of Medinaceli, dated 1817, and a portrait of the young Queen Maria Luisa, dressed in the uniform of the bodyguard (catalogue nos. 213 and 214). Besides a few portraits, L. de Mauri<sup>3</sup> mentions a "capriccio" and a miniature in grisaille showing a Spanish game. Two round miniatures, 3½ inches in diameter, portraying girls and dated 1805 and 1806, are owned by the Rhode Island School of Design.<sup>4</sup>

Evidently Goya painted miniatures from time to time throughout his career. The portrait of the young queen as colonel of the guard must have been painted in the 1780's, or even earlier, and a letter written by Goya as late as his eightieth year (Dec. 20, 1825, to Joaquin Ferrer) mentions his having recently made about forty miniature studies of an original sort, "not done in dots, and rather resembling the brush of Velazquez than that of Mengs."<sup>5</sup>

HARRY B. WEHLE.

<sup>3</sup> *L'Amatore di miniature su avorio* (Milan, 1918), pp. 236-238.

<sup>4</sup> A. L. Mayer, *Pantheon*, vol. IX (1932), p. 116, ill. p. 113.

<sup>5</sup> A. L. Mayer, *Francisco de Goya* (London and Toronto, 1924), p. 32.

## NOTES

**SUMMER LIBRARY HOURS.** During the summer months, beginning May 30 and continuing through September 5, the Library will be closed on Sundays.

**SUMMER SHOWINGS OF MOTION PICTURES.** During the summer months motion pictures will be shown in the Lecture Hall at two-thirty on Tuesdays, Saturdays, and Sundays.

**SUMMER GALLERY TALKS.** Beginning June 1, free talks will be given in the galleries on Tuesdays, Wednesdays, and Thursdays at four o'clock. This arrangement will continue through the months of June, July, August, and September. The subjects will be listed in the Monthly Calendar, copies of which may be had on application. Throughout the summer special guidance by appointment will be given as usual, except on Saturdays and Sundays.

**CHANGES IN ADDRESS.** In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of changes in address during the summer months and also of the number of months the changes will be in effect.

**MEMBERSHIP.** At a meeting of the Board of Trustees held April 19, 1937, the follow-

ing persons, having qualified, were elected in their respective classes: FELLOWSHIP MEMBER, the Honorable Simon Guggenheim; SUSTAINING MEMBERS, Irwin Halpern, Captain David V. Shaw Kennedy. ANNUAL MEMBERS were elected to the number of fifty-three.

**TWO CHINESE RUGS.** The color and quality of two small silk rugs<sup>1</sup> recently presented to the Museum by Baroness Clemens von Ketteler indicate that they are palace pieces, probably made for the Emperor Ch'ien Lung during the eighteenth century. The smaller rug is a chair cover, the larger intended for use on one of those wide thrones so common in the palaces of China. The imperial yellow ground of the rugs is patterned with a conventionalized, all-over dragon meander, floral sprays, and bats in greens, rose shading to ash, and brown, many of the colors outlined with black. A thunder fret in dark blue divides the border from the center, although the patterning in the border and that in the center are almost identical. These rugs are of unusual fineness even when judged by Near Eastern standards. They show 320 knots to the square inch, which is well above the average.

A. P.

<sup>1</sup> On exhibition in Gallery E 8.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE EXHIBITION OF CONTEMPORARY AMERICAN SILVER. It is often said that the points of view of the craftsman and the quantity-producing manufacturer are so divergent that their work should never be shown side by side. But the Museum, in assembling its exhibitions of contemporary industrial art, has maintained the policy that the work of one does not suffer by comparison with the work of the other and that

craftsman's methods, however, employed during a long period of years without important changes in tools or processes, frequently lead him to repeat traditional motives, naturalistic forms for example, in all too literal a manner.

The manufacturer, on the other hand, is constantly on the alert for the most efficient methods of production that modern science and mechanical skill have to offer, in order



EXHIBITION OF CONTEMPORARY AMERICAN SILVER  
IN GALLERY E 15

an interchange of ideas can be of mutual benefit.

The exhibition of silver of contemporary American design, held in Gallery E 15 from April 11 through May 23, includes the work of 18 manufacturers, 19 designers, and 27 craftsmen. The pieces shown come from 18 cities in 9 states—there being a larger representation of craftsmen from manufacturing centers than from nonindustrial cities.

The craftsman's freedom of hand permits him to give to contemporary design fresh and logical interpretations which mechanical processes might well emulate, and the craftsman has an advantage in that he is not bound by many of the practical considerations which are the absolute determinants of business for the manufacturer. The

to reduce retail prices by economy in material, labor, and overhead. These direct processes, for such they are despite the complex nature of power-driven machinery, point the way toward simplicity in shape and pattern. The greatest demand, however, is for forms that recall historical styles; and in silver, at least, elaborate shapes and raised or incised ornament are favored, though such decorative treatment is stultified by mechanical processes. Consequently, in view of the fact that the general attitude of purchasers is so thoroughly conservative, it is not difficult to understand the reluctance of manufacturers to invest in contemporary patterns, which may prove to have only momentary appeal.

These sidelights are reflected in the present

exhibition of silver, for many pieces in the collection could be selected to illustrate the tendencies noted in the preceding paragraphs. Time, of course, finally makes the choice which establishes the quality of an individual style, and thus objects of current industrial art are evidence in the history of design-in-the-making just as Greek sculpture or mediaeval ivories are documents in its completed volumes.

R. F. B.

A BRONZE UTENSIL. In an article in the BULLETIN for March, 1937, page 63, on a rare type of bronze utensil recently acquired by the Museum, reference was made to a similar example which was in the market some thirty years ago but of which the present whereabouts was not known to me. I now find that this piece was published by A. Sogliano in the *Notizie degli scavi di antichità*, 1896, page 173 (cf. *ibid.*, 1897, p. 165, fig. 13) and by K. A. Neugebauer, *Bilderhefte zur Kunst- und Kulturgeschichte des Altertums*, part II: *Bronzegerät des Altertums* (Bielefeld and Leipzig, 1927), page 9, plate XXVII, 1. It is there stated to have been found at Sala Consilina in Lucania and to be in the Petit Palais, Paris. G. M. A. R.

TWO LECTURES BY PROFESSOR STEINDORFF. On Wednesdays, May 19 and 26, Dr. Georg Steindorff, Professor Emeritus of the Department of Egyptology at the University of Leipzig, will speak at four o'clock in the Lecture Hall of the Museum. On the nineteenth his subject will be The Art and Culture of Prehistoric Egypt, and on the twenty-sixth The Egyptian Cult of the Dead. The public is cordially invited to these illustrated lectures.

Professor Steindorff is well known to travelers as the author of Baedeker's handbook for Egypt and the Sudan, and his numerous books on the language, history, and art of Egypt have gained for him an international reputation among scholars. His courses on Egyptian archaeology attracted to Leipzig for many years a great number of students from other countries, among whom were Herbert E. Winlock, Director of the Metropolitan Museum, and Ambrose Lansing, Associate Curator of the Department of Egyptian Art.

FASHIONS IN ART. Those who have listened to the radio talks given by Huger Elliott, Director of the Department of Educational Work, will be glad to know that the lectures have been brought together and published under the title *Fashions in Art*.<sup>1</sup> This book, devoted so largely to the Museum collections, is now on sale at the Information Desk. The periods touched upon range from the art of early Egypt and Assyria to modern times, but the arrangement is purposely not chronological. Each chapter leads naturally into the next by a transition in thought, the connecting thread running through the book being rather standards of appreciation than facts of historical development. The subjects are varied, including among others paintings, sculpture, prints, tapestries, pottery, and furniture, and all are introduced in an informal way, free from technical language, so as to arouse the interest of the layman and to assist him in cultivating a discrimination in the arts that will afford lasting enjoyment. The author expresses the hope that the chapters "may serve as springboards from which the reader will plunge into the books" that he lists as his sources.

PUBLICATION NOTES. Two numbers beginning a series on daily life in the Middle Ages have been added to the Museum's *School Notebook Sheets*.<sup>2</sup> The new subjects, Castles and Furnishings and Sports and Pastimes, are designed, like the earlier Egyptian sheets, to illustrate school studies in history, literature, and art as well as projects on shelter, transportation, and other units in a progressive curriculum. Each of the new sheets is in the form of a large page of pictures with texts, which may be cut up and pasted in notebooks.

*Egyptian Statues and Statuettes*,<sup>3</sup> the ninth in the Museum's series of picture books, presents in its twenty plates a group of important examples from the collection of Egyptian art, ranging in period from the

<sup>1</sup> Published by the D. Appleton-Century Company. Price \$3.50.

<sup>2</sup> *School Notebook Sheets*, V—The Middle Ages: A. Castles and Furnishings; VI—The Middle Ages: B. Sports and Pastimes. Price 5 cents each.

<sup>3</sup> *Egyptian Statues and Statuettes: Twenty Plates with an Introduction*. New York, 1937. 12mo. Bound in paper. Price 25 cents.



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

twenty-sixth to the fourth century B.C. and in subject from formal statues of deities and kings to expressive statuettes of dwarfs and slaves in lively attitudes. The introduction, written by the Director, H. E. Winlock, gives a brief account of the development of Egyptian sculpture, with particular attention to the effects upon its history of the materials available to the sculptor and the conventions imposed upon him by religious beliefs.

LIST OF ACCESSIONS AND LOANS, MARCH 1 TO APRIL 1, 1937.

NEAR EASTERN

Metalwork, Persian, *Purchase* (1).

FAR EASTERN

Miscellaneous, Chinese, *Gift of Dr. Alexander Lambert* (1).

MEDIAEVAL

Glass, German, *Purchases* (6).

RENAISSANCE AND MODERN

Ceramics, English, *Gift of R. Thornton Wilson* (2).  
Fan, Flemish, *Gift of Mrs. Arthur B. Emmons* (1).

AMERICAN WING

Glass, *Purchase* (1).

Metalwork, *Loan of Mr. and Mrs. Andrew Varick Stout* (1); *Purchases* (4).

Woodwork and Furniture, *Loan of Mrs. Warwick Potter* (1).

PAINTINGS

Drawings, American, *Gift of The New York Water Color Club* (1).

Paintings, American, *Purchases* (5).

PRINTS

Daguerreotypes, *Gift of Alice Mary Hawes, Edward S. Hawes, Marion Augusta Hawes, and I. N. Phelps Stokes* (50).

ARMS AND ARMOR

German, *Gift of Christian A. Zabriskie* (1).

THE LIBRARY

Books, *Gifts of Mrs. Harry Percy David* (122),

*Seymour de Ricci* (1), *John D. Rockefeller, Jr.* (71).

Photographs, *Gifts of Antonio Benaki* (9), *The Clark Estates* (5), *Tonying & Company, Inc.* (2).

Post Cards, *Gift of Mrs. Harry Percy David* (658).

Prints, *Gift of Mrs. Harry Percy David* (44).

MISCELLANEOUS

Broadside, English, *Gift of Raphael Sachs* (1).

## MUSEUM EVENTS<sup>1</sup>

MAY 17 TO 31, 1937

### LECTURES, TALKS AND MOTION PICTURES

FOR MEMBERS			
MAY			
17	3 p.m.	Color in Flower Paintings. Miss Cornell	Classroom K
21	11 a.m.	Color in Ceramics: English and French China. Miss Cornell	Classroom K
FOR THE PUBLIC			
MAY			
18	11 a.m.	The Mediaeval Collection (General Tour)	Galleries
	11 a.m.	Color: Japanese Prints. Miss Cornell	Classroom K
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Design in Dress, 4. Miss Cornell	Classroom K
	4 p.m.	Renaissance Metalwork Design, 4. Mr. Busselle	Galleries
19	11 a.m.	The Collection of Paintings (General Tour)	Galleries
	11 a.m.	Types of Painting, 8. Mrs. Fansler	Galleries
	4 p.m.	The Art and Culture of Prehistoric Egypt. Georg Steindorff	Lecture Hall
20	11 a.m.	The Art of Egypt, 8. Mr. Taggart	Galleries
	11 a.m.	The Art of Italy, 31. Mrs. Fansler	Classroom A
	2 p.m.	European Decorative Arts (General Tour)	Galleries
	3 p.m.	Color: Screens and Wall Decorations. Miss Cornell	Classroom K
	4 p.m.	Life in Ancient Times: Greece and Rome, 7. Mr. Shaw	Galleries
22	11 a.m.	Painting in Germany, England, and France, 13. Miss Abbot	Lecture Hall
	2 p.m.	Furniture Styles of Louis XVI and Adam (Survey of Collections). Mr. Busselle	Galleries
	2 p.m.	The Japanese Theater in Costumes and Prints. Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
23	2 p.m.	Furniture Styles of Louis XVI and Adam (Survey of Collections). Mr. Busselle	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
25	11 a.m.	Oriental Art: the Far East (General Tour)	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Renaissance Metalwork Design, 5. Mr. Busselle	Galleries
26	11 a.m.	The American Wing (General Tour)	Galleries
	4 p.m.	The Egyptian Cult of the Dead. Georg Steindorff	Lecture Hall
27	11 a.m.	The Art of Italy, 32. Mrs. Fansler	Classroom A
	2 p.m.	The Egyptian Collection (General Tour)	Galleries
	4 p.m.	Life in Ancient Times: Greece and Rome, 8. Mr. Shaw	Galleries

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Hall.

From June through September gallery talks will be given on Tuesday, Wednesday, and Thursday afternoons at 4 o'clock and motion pictures will be shown on Tuesday, Saturday, and Sunday afternoons at 2:30. For notices concerning the schedule of these activities, see p. 132.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MAY 29	11 a.m.	Painting in Germany, England, and France, 14. Miss Abbot	Lecture Hall
	2 p.m.	Furniture of the Early Republican Period (Survey of Collections). Miss Bradish	Galleries
	2 p.m.	Egyptian Portraiture. Mr. Taggart	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	Furniture of the Early Republican Period (Survey of Collections). Miss Bradish	Galleries
30	2:30 p.m.	Motion Pictures	Lecture Hall
31	11 a.m.	Painting since the Civil War (General Tour)	Galleries

## EXHIBITIONS

IN THE MUSEUM		
Beginning May 19	Loan Exhibition of Paintings by Renoir	Gallery D 6
Beginning May 15	Prints by Renoir and His Contemporaries	Galleries K 37-40
Beginning May 17	Japanese Pottery from the Mansfield Collection	Room of Recent Accessions
Through May 23	Silver of Contemporary American Design	Gallery E 15
Continued	Egyptian Acquisitions, 1935-1936	Third Egyptian Room
NEIGHBORHOOD CIRCULATING EXHIBITIONS		
Through May 27	Arms and Armor	George Washington High School, Audubon Avenue & 192d Street
Beginning May 20	Ancient Greece and Rome	College of the City of New York, 139th Street and Convent Avenue
Beginning May 26	Art of China	Bronx Union Branch, Y. M. C. A., East 161st Street and Washington Avenue

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters, *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

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MYRON C. TAYLOR	First Vice-President
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Assistant Director	WILLIAM M. IVINS, JR.
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Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
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Associate Curator	CHRISTINE ALEXANDER
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Far Eastern Art, Curator	ALAN PRIEST
Associate Curator	THEODORE Y. HOBBY
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American Wing, Curator	JOSEPH DOWNS
Paintings, Curator	HARRY B. WEHLE
Prints, Curator	WILLIAM M. IVINS, JR.
Arms and Armor, Curator	STEPHEN V. GRANCAY
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### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

### HOURS OF OPENING

GALLERIES:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing closes at dusk in winter.	
CAFETERIA:	
Weekdays and holidays, except Christmas	12 m. to 4:45 p.m.
LIBRARY: Gallery hours, except legal holidays and Sundays beginning May 30.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.	
PRINT ROOM and TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.	

### INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

### LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

### INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONE

The Museum number is Rhinelander 4-7690.